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Charles F. Perry

R.C.M.

1881
J. H. Thompson
1881



UNIVERSITY OF CHICAGO

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(1)
We devoted so much of our attention to the great ones
of the earth in the two past terms that we were -
we hummed to give attention to the composers who
have ceased to appeal to us to the same extent.

Beethoven and Schubert and Weber were found
a comprehension, a cabine that they continue to have a
personal hold upon us - But when we study the
history of an art we have first to put our own personal
interests aside and do justice to many who were great
figures in their time but addressed themselves to different
types of mind from those of our own day.
So to just we must look a good way back and recall

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Branching off of Opera
into various different types.
The Grand Opera of Paris -
The Opera Comique 1850 -
The old Italian Opera House.
The new French Opera House
by Verdi 1866
by Verdi 1866
by Verdi 1866

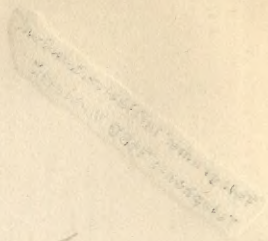
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Composers who were even contemporaries of Beethovens.
Of course there was a vast crowd of them. ~~and~~ The
number of people who address themselves to the lay public in
Musical terms is always on the increase, and the
diversity of their type of work increases too. We become
conscious indeed of a new phase of art, which is addressed
to a different sort of audience from the old type. When we
think of the works of John Sebastian, and his contemporaries
and of Haydn & Mozart and Beethoven & Schubert we
feel that they are addressed to people who at all events
intelligent lovers of art, to whom the Composers addressed
themselves sincerely in their own personalities. But as
we approach nearer our own day we feel that Music
is expanding in the lower direction, and Composers are



The part board of the theatre -



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beginning to think of what will please a big uninitiated
public; and resorting more and more to cheap devices
which pass muster with the uninitiated; and watching
intently the expression of the big public, and making their
work less from spontaneous personal impulse than to
get the approval of that big public. This was of course
especially the case in the line of Opera, where the temptation
was most active. No doubt the earlier composers had
written very poor waddles to please their aristocratic patrons,
but the type of inadequacy was different from the type
of cheapness which came ~~from~~ through composers
addressing themselves to a ^{big uninitiated} ~~democratic~~ audience. The
Aristocratic Opera of Handel & Mozart was at all events
not vulgar or devoid of a certain conventional artistic interest.



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But the tendency of at least one phase of Opera, especially
Italian Opera, ^{and even French Grand Opera} ~~has~~ ^{was} ~~in~~ ^{in the direction of} more sincere
showiness in which ^{former} musical qualities tended to

disappear. One must admit ~~that~~ many worthy and
faithful composers strove manfully to maintain the
integrity of their art, but the works which won
the popular approval and became types of what was

worth composing, from the public point of view, became
less and more empty and superficial. ^{Composers were indeed become purveyors rather than originators} The tendency

can be summed up in the demoralization which is implied
in the transition from the standard of Mozart and
Beethoven to Meyerbeer, Rossini, Bellini, Donizetti and
the early Verdi.

The one is solid early training
and association with the theatre.

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Of those who were thought and even stiffer loyal to such
high ideals as he could formulate for himself was Luigi Cherubini,
who was born a good many years before Beethoven in 1760
and survived him many years even till 1842. He was
born in Florence and came into touch with Operatic traditions
very early, as his father was an accompanist at the Perseja
Theatre. He had lessons from his father and also with
Sarti, a man of great repute at the time, at Bologna;
and it was probably from him that he inherited his extreme
appreciation of the polyphonic style and counterpoint of
which in later times he was looked upon as the great
authority. He confined himself to Church Music at first
but came into the field as an Opera Composer
in 1780, with an Opera called Leinta Dalio. He followed
this up with several more Italian Operas which were produced
at Florence & elsewhere and established his reputation in
that branch of Art. He came to London in 1784
and brought with him Julio Salvi and La prima Principessa.

Answer what was ^{technically} called
a Ballet Opera - one act.



(? not much)

6

which was received with favour — and he was made royal court

Composer. When in 1787 he went to Paris, and came

in for the aftermath of the Gluck & Piccini controversy

which had ended with Gluck's triumph with ~~the~~ "Phœnix

in Samide" 8 years before (1779). He was neither altogether

a Gluckist nor a Piccinist, but worked out his own line

with intelligence. He produced a great number of Operas

in Paris, of which the most famous were ^{Lodovica which came out in 1791} "Medea"

which came out in 1797, "Les Deux Journées"

which came out in 1800 and "Anacore" which

came out in 1803. All these ^{latter} ~~these~~ indeed maintain

their hold on the stage. Medea is severe but

it would probably be performed more often but for the

very exacting nature of the part of Medea. It was one of

M^r Dietzgen's great parts. 'Les deux Journées' is famous

on account of the excellence of its libretto. ~~And~~ we

did it once at the College — Anacore is chiefly remembered

for its Overture, which is one of the most perfect things

of its kind in existence - Virtually fragment of the paper 7
as Joachim said to me when we were listening to a rehearsal
at Birmingham - We have often played it & enjoyed it.

When the first famous Conservatoire was founded in Paris, Cherubini
was named an inspector of that institution; but he laboured under the
disadvantage of being disliked by Napoleon Bonaparte; and
the grand Opera being then closed to him in 1805 he
went to Vienna, where he brought out Lodovico, and

Damiana in 1806, with much success. He returned
to Church Music in 1809, through an invitation to write
Music for the consecration of the Church of Chumay; this
resulted in his producing the Mass in D - ~~and of his~~
~~and famous compositions~~. In 1815 he ^{came} ~~went~~ to London

again on the invitation of the Philharmonic Society, which
offered him £200 for an Overture & a Symphony & two
other works which he conducted here. Later, in
1816 he returned to Paris, was appointed Director
of the Conservatoire in 1821, and established himself in

Beethoven had a great opinion of Christian &
held his opinion better than any one. Christian was
as the first performance of Fidelio. -- & his most characteristic
remark was that he did not know what his Christian was in
his own time & manner, (was not to go) was performed in
Vienna the same year that Fidelio came out there - 1806.

that Metropolis, when he came to be looked upon as the
 great Musical figure — a sort of Musical autocrat indeed
 to whom all aspirants of Musical honours came for criticism
 and support. Mendelssohn came across him in that
 capacity in one of his visits to Paris, probably in 1832; and
 his friend Hiller reported his having said about the old veteran —
 "What an extraordinary creature he is! You would fancy
 a man could not be a great composer without sentiment
 heart, feeling, or whatever else you call it. But I
 believe Cherubini makes everything out of his head alone".
 We of course feel that ourselves. There is an inevitable
 dryness ~~at~~ and frigidity about Cherubini's work which
 prevents his making an appeal to the softer and more
 romantic sides of our natures. But he was a
 man of great and rare powers, and his rank
 as a composer has been recognized by the various
 great Musicians with whom he came into contact.
 He forms a sort of link between the old order of
 Opera composers and the Modern — as he was brought up

Miss Schelle in C. 1816

Reynier = (man 1817

{ the most famous of
the Church composition }

Miss Schelle ~ 1818 .

Communion mass . 1825

The Reynier - D of man was in 1836

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in the atmosphere of the old Italian Opera, and expanded
under the influence of Operatic progress in his time, and
became a notable representative of the group of composers who
tried to join the drama as well as the Music a drama.
It is interesting to recall that beginning in young time
he had told within the year of the production
of Wagner's Rienzi. ~~He~~ In the latter part of
his life he devoted himself mainly to Church Music, &
his masses are always regarded as grand examples
of this kind - But his position as a composer was
(annoying enough) mainly in the Operatic line. - And in that
branch he excelled equally in serious and light Opera -
As Medea is what is called a seven-Grand Opera, and
Les Deux Tonneaux a lyric comedy Opera.

Michael

In 1779 he heard the
first performance of *Sphingium* in Paris.

deeply impressed
and took an interest in him.

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We must not forget a Parisian contemporary of him -
Etienne Michel
Michel who was born at Wiltz in the Ardennes in 1763,
the son of a cook. He began as an organist, but was
drawn to the Operatic line, & his first Opera is said
to have been "Euphrosine et Corradin". This was
produced at the Opera Comique in Paris in 1790. He is
said to have come across Gluck, who recognized his dramatic
gifts - & there is no doubt he was greatly influenced
by that composer's works. He produced a number of
Operas and ballets in Paris. He had the ^{distinction} ~~honour~~ of
having an Opera heard so heartily that it could not be
played to the end! But then was not on account of the
Music but because in the Opera "Le Jeune Henri" he
introduced a King just at the time that republican government

What

Joseph

June 1817

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was at its hottest. However the Overture of the work was
so good a success that it was encoresd at the first performance
and he maintained some kind of popularity till an
unperformable work the one or two times. His most famous
work was Uthal, which came out in 1806, and
'Joseph' which is the work by which he is chiefly remembered
which came out in ~~1807~~ 1807. His reputation is
founded on a certain amount of delicate dramatic
sentiment, which is especially manifested in the last
work. Even Wagner had rather a favourable opinion
of it. He did not write much after the success of the
work, being disappointed at being at little overshadowed
by the powerful productions of a new rival of his.
His health broke down and he died in Paris in 1817.
So in these days his work seems thin and unimpressive.

Spartan

We must pay also a tribute of memory to
Jean Francois Lesueur, (who was born in the same
year as Michel 1763 near Abbeville); as he has the
reputation of having exercised much influence on Berlioz.
and ~~presided~~ anticipated some of Berlioz's ~~own~~ views
of Programme Music, & treatment of the Orchestra.
He began in connection with Church Music as he was
Maitre de Chapelle at several Churches & Cathedrals before he
went finally to settle in Paris - He wrote masses & motets
at first. Received an appointment in Paris by some distinguished
Orator which raised the discussion of the question of Programme
Music in the periodicals of the day - & made with a little
splash for a time. In the early days of the Revolution, 1793 ^{he} ~~he~~ around
he brought out some Operas at the Theatre Feytaud. 'Le Commerce' - Paul
de Virgini - Delmonaige. On the formation of the Convention he was appointed
one of the staff & called Inspector - But his taste for writing about
his theories in the periodicals got him into conflict with the Convention &
in 1801 he was dismissed. He continued to produce Operas & a
the restoration of the monarchy was supported as Prefect of
the restoration of the monarchy as the Convention - He died in 1837.

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Of apparently different character ^{from ~~Donizetti~~ Michael} was the same Gasparo
Sporstini - one of the most striking figures in the Music
of the earlier part of the 19th century. He was ^{of present parents} born
at Magistrate in 1774 - and was therefore 10 years
younger than Michael. He worked at Naples and
brought out a light Opera "I pantiopi delle Donne", in
Rome ^{after which he became for a time the pupil of Piccini} in 1796. He devoted himself at first mainly
to the light Italian or rather Neapolitan Operatic style.
He went to Paris in 1803, and tried the Parisian
audiences with the same light Italian Opera, but
without success. And then, in a manner, which is a
more remarkable parallel to Meyerbeer later, he changed
his tactics & tried Grand Opera in the very highest
form and composed the ^{Vestale} ~~Vestale~~ - one of the most
remarkable Operas composed in that period of Art.

Berlin was always pouring
contempt on any one would treat
the hated Christian. de Saur (who
was his master in comparison) was
the only man for whom he had
any respect at all

He was an odd character and seems to have made enemies
in Paris and it was not performed till two years after it was
written in 1807 - when it was first given at the Imperial
Academy of Music with great success. It owed this success
partly to the admirable qualities of the libretto by Scribe,
but also to his own work which must be admitted to
be very big and striking - and to have at times an
unmistakable quality of modernity about it. He had
a great reverence for Mozart and Gluck and aimed
at making the most of the dramatic intention of his
libretto - His orchestration, for the time when he lived
is very remarkable - full, rich, and efficient. In
the anticipated feeling in the elaboration of 'direction' for performance. a verbal point.
In his own time the very naturally astonished the world
who often said that it was so powerful that the voices
could not be heard. ~~Verstark~~ Verstark has maintained
a hold on the stage ever since, and is still I believe
sometimes performed in Germany. It is rather its size
and the big & chosen effect which it requires that prevents

Dan Giovanni's first performance
at Prague - 1787.

Spoken : performance
- Cam was between
RIO & RIL

Fernand
Cortez

First performance
of Dan Giovanni

Olympia

and having a try at it at Mage. Another Opera with
a fine subject Donna Cortez came out ~~two~~ ^{year}
after Verdier ^{in 1809} and was also a success - He was
made Conductor of the Italian Opera at the Odéon in Paris
and he distinguished himself by bringing Mozart's Don
Pavane out ~~in~~ ^{for the first time} in Paris, some ~~to~~ ²²
years after it was written! When the monarchy was
restored in France ^{in 1814} he was made deputy compositor
in Ordinary to the King, & wrote an Opera Pélegrin,
le roi de la Danse in honor of the occasion -
His big work ~~took~~ took him a long time to complete
and the next, Olympia occupied him for many years
and was not ready till 1819; and then it was not
a success. But about that time he was made head
of Operatic Affairs in Berlin by King Frederick William III
and in Berlin he brought out in 1821 a revised
version of Olympia, which for a time was triumphantly
successful - and in 1828 it was produced again in Paris.

Charitable
Transcripts

But meanwhile he was checkmated in Berlin also by the
appearance of Debow on the scene with "Der Freischütz".
which ~~was~~ was in fact performed with overwhelming success in Berlin
in the same year that Olympia was given - that is in June
1821; and the very soon took the wind out of Spontini's sails.
Spontini did not take it at all kindly, and though he
remained on in Berlin as head of the Opera till 1840
his position got worse & worse, chiefly, ~~from~~ appearance,
through his own uncompromising and overbearing disposition.
He was finally driven from the Conductor's desk & from
the theatre by an uproar, and left Berlin and returned
to Italy, where he died in ~~the~~ 1851. Spontini
was a very imposing figure - and his Opera stand out
prominently in the line of grand Opera
determined, meticulous ~~the~~ type of Meyerbeer. He tended
in the direction of Meyerbeer mainly in respect of his
big use of orchestral resources; and the generally imposing
character of his three principal works.

NB
Baldwin

Francis Adrian
Baldwin.

His home life very remarkably
father & mother at cross purposes. Divorce
Baldwin transferred himself to the home of his
mother Brooke, organic of the Cathedral. Who as a
domestic, a household. Did & Paris & escape
a prison house - came back & Paris after

In 1802 imprisoned
married with
Maffei's
dancer

Baldwin was for a time
conductor of the Imperial Opera
at Petersburg. (1803 - 1811)
Back to Paris in the latter year.

Le com de Paris, 1812
Long interval before (14 years)
Donated to Jettie's work, (1825)
by June 1875 - proposed
same matter 1340 times
(Robin Alder?)

with claim Baldwin
in the present matter of
Grand Com Opus

La fille en parle
Paris 1793. success.
a then
into naming books & chambers

Appointed professor of the
Institute of Law in Paris.

All sorts of spirit stones
about him. very modest.

Cherishing after the success of Calp
& Maffei's - are you not ashamed
just in his end success?
Baldwin's interest in
asked for
known

It is odd to have to pass to such a slight and unimpressive figure
as Boieldieu. But we ~~cannot~~ cannot afford to leave him out
of consideration on account of one phenomenally successful
Opera. He was born at Rouen ^{where his mother kept a millinery shop} in 1775, and produced some
Operas in that town in 1793 and 1795 — which on one
handy aspect to have been of much account. He began a
popularly successful career in Paris in 1797 with "The famille Lirio".
^{Theatre Feytaud - 30 nights alternating with Cherubini, Méhul.}
His first great success was Le Calife de Bagdad, which began
its popular career in 1800. He wrote the more popular
Operas, and his first success was "La dame blanche"
which made its ~~app~~ appearance in 1825. It became one
of the most popular of French comic Operas; and the
1000th performance was recorded with much éclat in
1862. ^{see over} Boieldieu was regarded as one of the ~~best~~ ^{a genius}
among the writers of French light comic Opera, ~~the~~ ^{the} ~~form~~
of which, with good qualities of refinement, delicacy, transparency
and absence of sentimental qualities — But is of no
very great consequence here, except in so far as it
maintains the continuity of the history of Opera.

after Dame Naucke produced the Dame's notes

a failure, & then wrote -

Miss
Penny's difficulties

Pension for the company vanished
through the bankruptcy of that concern.

There is mention of Dame Philipp
for her - pension of 6000 £ Government.

He died in 1834 -

See

person page

Archer.

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And then is

no doubt Boildieu stands in the direct line which was
ultimately traced by such composers as Arber, and
found and many other composers in the same line
in more recent times.

~~But~~ ^{however} Arber is a much more imposing figure, but
the greater part of his work was in the same line of light
French comedy. He was born in 1784 at Caen in
Normandy. He did not take to music seriously in his
younger days, but wrote little chansons & romances
more or less as an amateur. He was in London
as a clerk in business in the early years of the century.
He began composing little Operas for Paris about 1811,
but did not for a time attract much attention.

Chival de Bronze

1835

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When he came across the famous Playwright Scribe his
success began. The first of their collaboration was
Leicester, which came out in 1822, when he was already
38 years old! His more famous Opera began with
"Le Maçon" in 1825 - And the most famous of all
"Fra Diavolo" came out in 1830 - and Les Diamants
de la Couronne in 1841. Aubers exceptionally famous
for this type of refined, sparkling, artistic work makes
him almost a Classic in a light line. The whole
texture of the work being so delicately poised, in orchestration
and harmony or melody at just the level of such a
type of work. We may take him as the foremost
representation of the hand of art in its best phase!

Chancel de Bronze

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He wrote only one big serious Opera known in France
as "La Muette de Portici" and throughout the rest of
the world mainly as 'Massaniello'. It came out in 1828,
and gave him a new position in the world of art -
as having he revealed an unexpected gift of serious expression
of dramatic power, and mastery of scheme. It was
happy in touch with the ~~the~~ spirit of the time, and it
is said that its performance in Brussels in 1830 gave
the final spur to the revolutionary spirit which ~~there~~
threw the art into activity and ended in the separation
of Holland from Belgium. Aubert became a great
figure in Parisian Musical life in the latter part
of his days. He did not write anything of importance
after Massaniello - But he became Director of the

Handwritten signature or initials.

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Conservative in 1842 - And maintained that position for many years. He died in Paris during the Commune in May 1871.

Again we must turn to a composer of ^{small} ~~little~~ calibre by comparison. - L. F. J. Herold was born in Paris in 1791.

And appear to have begun his musical career by writing popular music for the pianoforte. One may note in the connection that his father had been a pupil of Philip Emmanuel Bach.

He went to Italy for a time in consequence of his winning the "Gammone" Prix de Rome.

^{a kind of scholarship} ~~that~~ ~~for~~ was founded to give promising

young composers the opportunity of developing their Operatic ~~and~~ ^{talents} in that centre of Italian Art! He longed not so ~~as~~ ^{to} ~~be~~ ^{work} ~~in~~ ^{at} ~~the~~ ⁱⁿ ~~Italy~~ ^{there}. When he returned

Joseph Thomas Domestic Slave Lib.

History

1799.—1862

of Paris and won world popularity by producing the most highly
dramas and Ballet. His first ~~Paris~~ ^{Paris} great success in Paris
was "Les Reines" in 1816. Then he had a partial falling off.
^{of success} ~~that~~ for a time, but ~~was~~ ^{secured} his position with a Comin
Opera 'Marie' in 1826. He did not arrive altogether at his
full renown till 'Zampa' which came out at the Opera Comique
in 1831 - which still enjoys undiminished popularity, so we are
told in Germany. And after that followed the works which is
considered his best in France "Le pré aux clercs" - which
came out at the Opera Comique in 1832, and rivaled the
popularity of Boieldieu's 'Dame Blanche' - as it arrived
at its 1000th performance - Paris in 1871. He
died in 1833. He too belongs mainly to the school

of elegant French Opera -

Yet again we have to record a ^{man} ~~man~~ of ^{singular} ~~quite secondary~~
calibre in Hattery, who was born in Paris in 1799 -
He like Herold won the Prix de Rome, and went to the

L'Esclapart
came out in the same
year as La Juvine
1835

Among a host of distinguished pupils.

Bizet was the most notable.

Bizet married his daughter.

eternal city for 3 years. When he went back to Paris he found difficulty in getting a hearing, but works of his in the shape of light Opera and a ballet *Manon Lescaut* were performed and he finally made a big success with his serious Opera *le Juive* ^{in 1835 (Grand Opera)}, which has given him a worldwide reputation.

He also produced a light Opera ~~with~~ *'l'Eden'* with much success. He was appointed Professor of Counterpoint and

'Orgue' at the Conservatoire in 1833 - and it is said that the work familiarly known as *Cherubini's* treatise on Counterpoint was really written by Halévy under *Cherubini's* direction. He was also made Professor of Composition in 1840.

So we must always take him as a serious musician. He wrote a great many Operas after *'le Juive'*, but partly owing to the competition success of Meyerbeer at the Grand Opera about this time none attained anything like the success of *'le Juive'* except *'La Reine de Chypre'*.

Jakob Liebmann Beer ..

Meyers

as a Product of 10
Meyer - Public Works &
King & Queen of Prussia
Compared to his 2/3

which came out in 1841. He lived till 1862 and then died of
consumption.



He had to far concerned ourselves with a group of French
composers — And we must now turn to one of the
most ~~important~~ of adversely discussed of all composers
who at least finally made his great position by dominating
the French Grand Opera. He was born in Berlin
in 1791 of ^(His father was ~~at~~ a banker) wealthy Jewish parents — His real name
being Beer. He showed quite extraordinary natural
aptitude from early years. He was a very brilliant
pianist and ~~he~~ revealed an exceptional gift for reading
from score. He began as a fellow pupil of Weber
under ^{the Abbé} Vogler. His first attempt in the line of
Opera was Septimius's Vow — which was not successful.
The two attempts in 1814 was hardly any more successful.
So this young Meyerbeer appealed for Salieri's advice.
Salieri of the Gluck Committee in ~~Beethoven~~ Meyerbeer's mind —

Italy

7 minutes
180

Weber said
"My heart bleeds to see a German improve
of creative power stop to know an
imitator in order to imitate
with the crowd"
My mind finds him

Charles Verner 1824

Salini advised him going to Italy; & theater Meyerbeer
took out — and arrived just when the Rossini opera
was beginning to take possession of Italy with Danverdi.

Meyerbeer was infected with the style, & began writing
operas in the Italian style much to Weber's disgust!
He wrote several successful works in this manner. ~~Rossini~~
Rossini a "Casta" (Paris 1815) "Semiramide". June
1819. Marypierre d'Angie Scala di Milan

Then he got tired of his Italian style & tried
a combination of French & Italian in "Crociato in
Egitto" — The crusade in Egypt — which was also a
success; & reached to Paris in 1826 — & theater
he went to hear it; and very soon made up
his mind that Paris was the place for him, and
set to work with much deliberation and ability to
develop his plan for the conquest of the French Opera.

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He gave careful consideration to the style of French Grand Opera and the French Operatic disposition in general. He took hold of Scribe as his librettist and taking plenty of time to mature his plans, finally astonished the Parisians, with Robert le Diable in 1831. Its ~~success~~ ^{success} was so great that it raised him speedily to a height of European fame. He proceeded again with the same deliberation as before and made his next effort with the Huguenots in 1836. This naturally astonished and delighted the Parisians still more. In the subject is unjustifiably vividly interesting, and the immense theatrical instinct had made the Opera immensely inspiring. Five years later it was produced in Berlin, with so much success that the King ordered with an Or of Prussia

The Great Book - Red Book
History - History

The Peter the Great
and Catherine

1762-1796
1796-1801
1801-1825
1825-1855

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Made Meyerbeer the General Musical Director of the Opera, & to
Berlin he moved for a time. This is the explanation of his
writing a German Opera in the middle of what may be called
his "dark period" - As he ^{for Berlin} wrote Das Feldlager in
Schlesien in 1843 - in which Fr. von Senny made
a very successful appearance. In fact she is said to have made
the success of the Opera of a time - When Meyerbeer
after returning to Paris he wrote up a good deal of the
Music in 'L' Etale du Nord' a light Opera which was
produced at the Opera Comique in 1854. Meanwhile
he was getting ready more huge works - He had
before L' Africain a good while before - But the
next big Opera to come before the public was le
Prophete in 1849. (It was finished in 1845) Again



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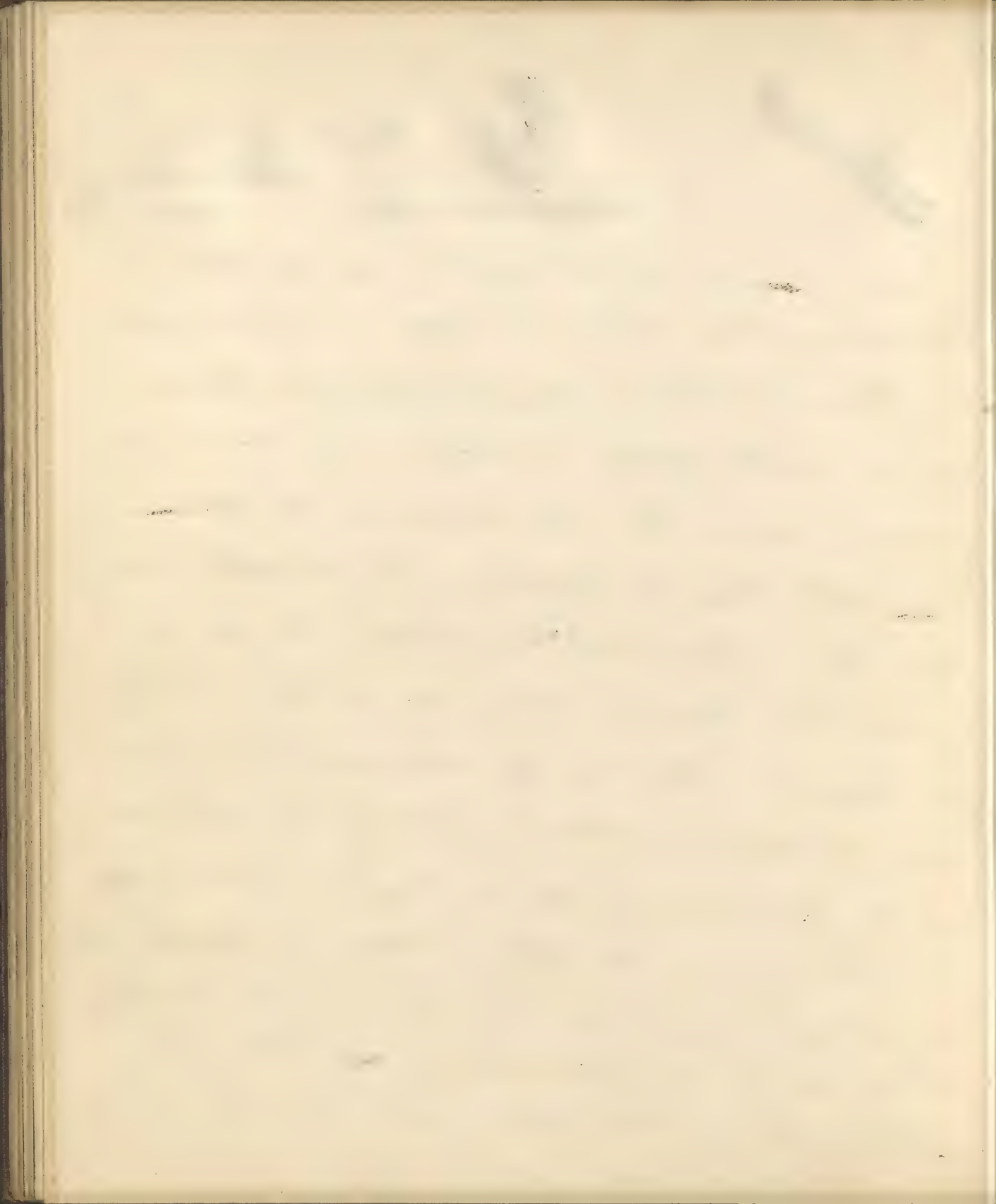
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a very fine and interesting subject, finely presented by Scribe
the librettist. The last big composition of the famous group
of French Grand Operas was L'Africaine. Meyerbeer
had the greatest difficulty in satisfying himself about it and
revised it several times. He worried Scribe the librettist,
much with demands for alterations in the work so that Scribe
for a time withdrew ~~the work~~ ^{it} altogether. He did not
get it to his liking till 1863, when at last it was put
in rehearsal. But his life's course was then nearly run
and he did not live to see it performed. He was taken
ill on April 23 and died on May 2. And it was
at last performed after ~~then~~ over 20 years of persistent waiting
& remodeling in 1865. It is of course much to his credit
that he was so self critical, and it adds to the historic
interest of the work that different portions of the work should



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represent periods so widely apart. The case is not unique,
as we know that there is a parody in St Paul (which was
produced in 1882) which dates from 1854. (Chas. Anthony Barber)

Beside these Monumental works written for the French Grand
Opera on the very grandest scale, he produced ~~the~~ the ~~French~~
Music to 'The Barber' which contains some of his best Music,
in 1846, and an Italian Opera 'Le Pardon de
Poitiers', a Drama, in 1859 at the Opera Comique.
It must also be remembered to his honour that he
gave ~~the~~ ^{one of the earliest} ~~first~~ presentation of one of Wagner's by Opera
in Berlin in 1847, and he also brought about
the performance of 'Der fliegende Holländer' in the same
town later. The world is indebted to him for being one
of the first to hold out ~~the hand~~ of a helping hand to Wagner.
who in 'Rienzi' at least shows much of Wagner's influence.

~~Mr. Smith~~

Mr.

Oh Mr. Smith

It is quite conceivable that the feeling that he had ~~in~~ ⁱⁿ ~~being~~ ^{being} ~~him~~ ^{him} on a wrong path ⁱⁿ ~~and~~ ^{and} that it was unworthy of him that accounted for Wagner's detestation of Meyerbeer, which is expressed in his well known saying that "Meyerbeer was a Jew banker to whom it occurred to compose Operas". No composer has ever been more adversely discussed - ~~Composers~~ ^{and Wagner} Musicians endowed with any depth of sincere feeling such as Schumann ^{and Wagner} have generally disliked him. The ^{fashionable} ~~Amateurs~~ ^{Amateurs} who ~~ought~~ ^{delight} in great displays of ^{historical} ~~effect~~ ^{effect}, ~~and~~ ^{entertaining} ~~pieces~~ ^{pieces} of ~~stage~~ ^{stage} ~~historical~~ ^{effects} have generally delighted in him. The sense of artificiality is inevitably predominant. There is a lack of genuine Musical Quality, of sensitive feeling, of conscientiousness in his work. He made a bid for success with full consciousness of the deficiency of his audience, and he won it. It was ~~the~~ work made for a special time and for special conditions - the Opera patronized by the wealthy classes of Paris, & for them it was ideally suited.

Elserhus said
His most striking characteristic was his genius for purely theatrical effect.
His ~~kind~~ kind of Opera dazzles the eye and astonishes the senses &
but he makes no appeal to our deeper feelings & emotions.
He carried the French taste for display to a climax and
surpassed everyone who had preceded him in displaying
fine music for crowded scenes and pompous spectacles.
He was a great master of all the technique of his art,
both in Orchestration and the vocal parts of his works.
His works are the grandest of grand Operas in the French sense
but they ring artificial and hollow.

See also Reveries
Book 2 - French Opera p 46.

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It was not the product of the conviction of the individual
~~and~~ personality, but an accommodation; by which he saved
his marvellous clearness but ~~some~~ of the genuine impulse
which moved the really great composer. ~~At the same time~~
of his ^{incompleteness} ~~incompleteness~~ as a composer is that none would
take his notes, for all their success, as models. We
may admit that he achieved moments, phrases, passages
which are quite extraordinary efforts. He gives an
adequate expression of passion, and a telling historical
presentation of ~~facts~~ situations of vast human interest.
In a sense he expanded the sphere of Orchestration
in so far as colour could minister to theatrical effect;
but the musical material though often captivating,
is not of the sort we want to live with. He was certainly
most fortunate in his choice of subjects, for they nearly all
have some wide human significance. And then
thanks to the swiftness of his disposition, and the fact that
there can be no question.



It is really rather surprising to know how to deal consistently
with the crowd of composers whom we must give attention
just about this time. For paralleled with Meyerbeer we have
a great and successful representative of the Italian style of Opera.
Some of whose successes were prior in date to his - though
he was a - matter of facts junior to him. Piacenza
Rossini was born the year after Meyerbeer, in 1792
at Pesaro near Ancona. from which place he took the
complimentary nickname of the Swan of Pesaro. His father
was town trumpeter, and inspector of slaughter houses and
a merry fellow. His musical education was of the
most ramshackle description. He had ~~been~~ known as the
harpsichord for 3 years from a man who taught him
to play his scales in the old style - a thing very with
2 fingers - Then for a time he was apprenticed to
singing. Then ~~he~~ at about the age of 12 & 13 he
made a little money by singing, and got some more useful
lessons in harmony & singing. Then he was ~~admitted~~

admitted to the Liceo communale of Bologna, where he
was taught the alto and Contrapunto. But the latter
subject was throughly unenjoyed and he never penetrated very
far into its mysteries. However he developed a very
laudable appreciation for the works of Haydn & Mozart
and the latter certainly had a good deal of excellent influence
on his developing style, which is confirmed by the nickname
of his Italian contemporaries for him of 'Il Tedeschino'; the
little German. His first chance of distinguishing himself
was an invitation to write an Opera for Venice ^{in 1810}, and
for this opportunity he wrote a one act Opera buffa "The
Matrimonial market" which was very successful - and he
followed this up with several more light comic works;
in which some characteristic strokes made their appearance
as for instance the well known overture which he is said to
have imitated from a composition called fanciulli. The
first big Opera which made a great mark was Damevici
an Opera seria which was produced ^{at the Teatro Foscari} in Venice - 1813.

Parrell
Borland

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The public was fairly made over it, and the composer became
from that time and remained for the rest of his life a
popular hero. We cannot follow all his compositions in detail.
He had one or two failures, one of which is the most
remarkable example of that order in evidence. In 1866
he produced in the teatro Argentina in Rome a comic opera
of the name of 'Almanzor' founded on Beaumarchais' farce
of the Barber of Seville, and it so happened that the
popular composer Paisiello had written an Opera on the
same subject which was very popular with the Roman
patrons of Opera. So they took it into their heads that
it was presumptuous on the part of the young composer
to attempt the same subject and quickly buried it.
However in spite of the hiring the management went on performing

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the Opera and it gained in favour, and before long under the
title of the "Barbier de Sévigné" became one of the most
popular comic operas ever written. Of its kind it is
no doubt a masterpiece, and the tunes in it (though not
all Verini are; for one very popular one is stolen from
Haydn's serenade) made everyone happy.

In the same year 1816 he also produced his 'Operas' -
'Otello', a very important specimen of his work - and
contains more or some significant improvements in the
conventions of Italian Opera. It is worth noting that in
his first version he loyally gave the tragic story according
to Shakespeare - but the Italians would not stand
it, and a happy conclusion to the play had to be devised
to suit the low taste of ~~Opera~~ audiences.

Cinderella -
a delightful subject
for a comic opera -
The song with such
- now just master
Miss Kershaw -

Rosina
Pam
(1823)

of London

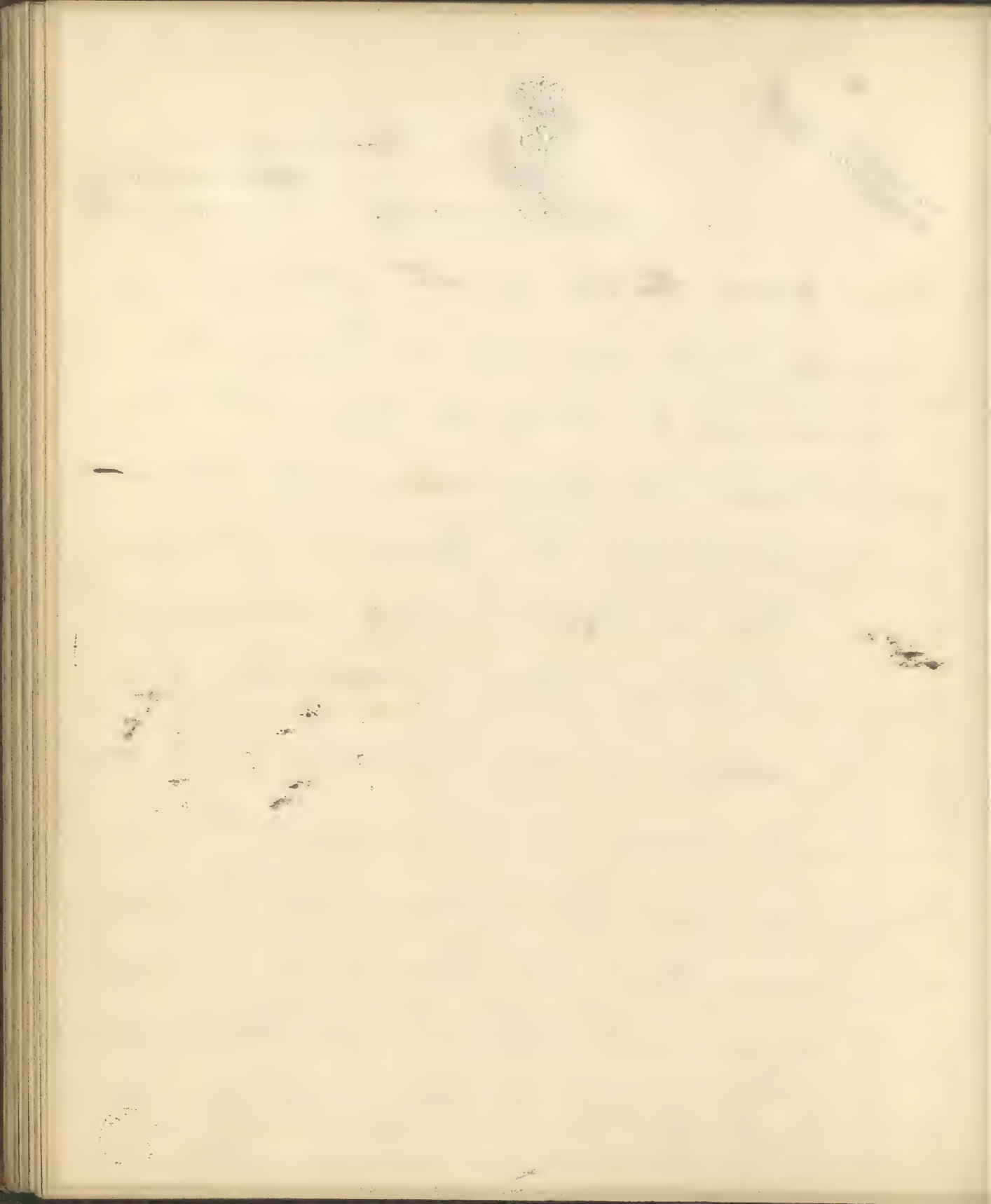
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Rossini followed ~~the~~ ^{it} ~~stello~~ up with another Opera buffa
Cenerentola, which came out in Rome in 1817. It
is regarded as the best of his works in that line
after Barbier. 'La fizza Ladra' also came out
in that year. Then there followed his biblical
Opera 'Mose in Egitto' in 1818, Semiramide -
1823. In that year Rossini went to Paris for the
first time ~~and~~ on his way to England, where he had
been invited to come by the manager of the Kings
Theatre, who offered him a large sum for an Opera
to be produced there. The Opera was not produced
as the manager went bankrupt - But Rossini made
up for the loss of money by making appearances at



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parties in private houses. He went to Brighton and was
introduced to George IVth - ^{by the Prussian ambassador} - He sang in a cantata called "homage
to Lord Byron" at Almack's, and in a duet with
Cabelani of from "Méditerranée Sept", and after about

5 months of such work & accompanying he arrived

~~£1000~~
~~£5000~~

From England he went back to Paris and
settled there for some time; ~~having~~ ^{having} accepted the

appointment of Musical Director of the Théâtre National.

It is not of much service to chronicle the successive

productions of the succeeding years in Paris till 1829.

Rossini brought out a lot of his earlier Operas with
magnificent casts; for the singers always delighted in



Comte Dry. { Drinking soup
Bathman 11-8. 1 day.

in his time^{and flood} of Russia - He also paid Maybach the
compliment of performing his Concerts in Egypt in 1825.
He ~~had~~ ^{had the libretto of} those in Egypt a voice and produced
that also with great success in 1827. He brought out
a Lyric Opera 'Le Comte Ory' in 1828, and paid
Beethoven the enormous compliment of adapting one of his
songs in it, as he had before done to Haydn in the Barbier.
Indeed it is said that he paid a great deal of attention
to Beethoven's Symphonies about this time, which is explained
by his friendship and association with Habeneck: the
Conductor of the Court of the Conservatoire, who ~~was~~ ^{was} a
great worshipper of Beethoven and had with some
difficulty induced the French Orchestra to play the Minors.
The influence of Beethoven is often held accountable
for the change in his Operatic style which is manifested
in full measure here. There were probably

Franklin's Jull

Note the parallel in
Lullie's case. The
intent of the Jull & keeping
the drama in sight.

London Jull

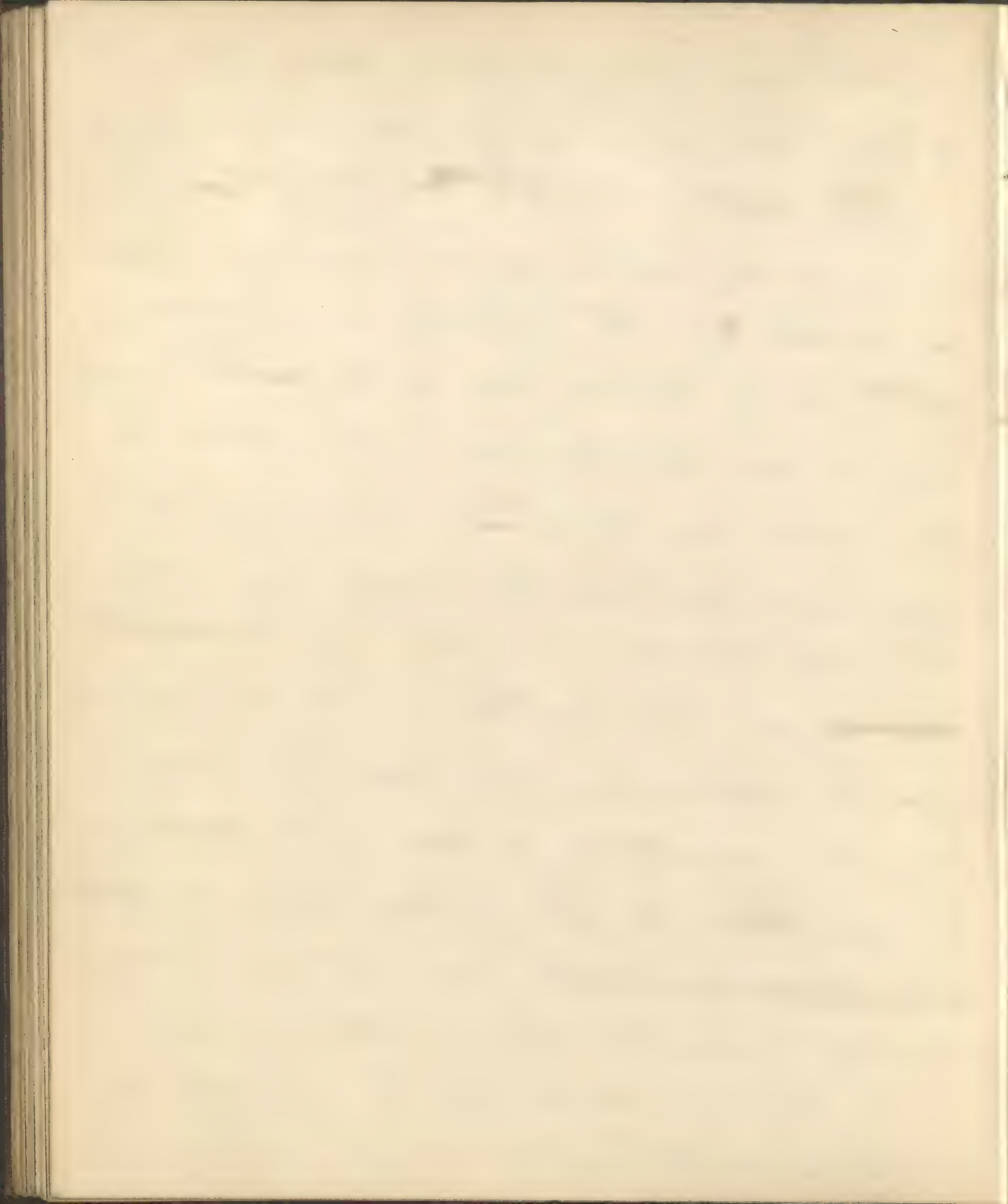
Mr. Henry

Jull

32

a great many influences at work. Hearing the kind
of Opera which were in vogue in Paris must have influenced
him. The attitude of mind of the French towards Art also.

At any rate the whole conception of Guillaume Tell is different
from his earlier Opera. The subject is of more immediate human
interest and of wider significance. And ~~that too~~ must
certainly have had great influence upon his style. With all the
reckless abandon and spontaneous ^{gusto} of Rossini's disposition he
always rings more sincere than Meyerbeer; and a subject
which appealed to him in such a sense brought out unexpected
~~qualities~~ of warmth of presentation. The work came out
at the Academie on Aug. 3 1829. In a sense it
appeared to inaugurate a new era in French Operatic art.
The supreme ~~skill~~ ^{skill} of the writer of Italian melody, was perfect
~~on the whole~~ of dramatic part as the service of the drama.
Even from the Overture the change of attitude was apparent;
for it, & intrinsic connection with the drama itself is
evident. And the claims of the drama are kept well in sight



throughout. It would be natural to hope that Rossini (29)
himself would be the continuator of the new Operatic departure
~~at~~ which Gulbaumme felt inaugurated. But strangely enough it
was his last Opera. ~~His career as an Opera composer ended~~
~~at the age of 36!~~ Though he lived till 1868, to the

~~at the age of 36!~~ his career as an Opera composer ended
at the age of 77! Nothing much the matter has ever
happened in Musical history. Various explanations have
been offered. One that he was disgusted with the
success of Meyerbeer - and that explanation is confirmed
by a saying of his "that he intended to ^{put off writing} wait to write
any more till the Jews had finished their Sabbath!"
There were many other reasons too. The revolution of July
1830 changed the face of Paris for him, and the new
masters played him false - repudiating the agreements
with him which had been made by the previous government.
However he continued to live in Paris with all
any loss of prestige in a villa near Paris;

The Roman
Catholic

(40)

his personalty was so attractive and the continued
popularity of his Opera was so great that he was described
by a contemporary wit as "enjoying all the honours
of a departed hero of the people without having
to undergo the preliminaries of departing".

Rossini marks in the history of Opera is of course
of a very decisive kind. In his early days, he
vastly improved the quality and the singleness of ~~vocal~~^{vocal}
music. His gift for time was supreme, ~~and~~^{even}
when he borrowed other peoples he did it with such
an unconscious air that no one could blame him for it.
His instinct of effect was very great too though he ~~often~~
made his efforts a little better than ~~deceptive~~^{deceptive}. He was
ahead of all the Italian Opera Composers of his time
in the management of his Orchestra, and the character
of his Music as a whole was much more musical
at a higher level of interest than the average Italian

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Opera composer. He had more sense of the dramatic
enigmas than his Compatriots, and did a
good deal towards bringing recitative into line
with the rest of the Music. A little detail worth
noting, as showing his carefulness, that he wrote out
the flourishes & trills & cadenzas for the singer, while
Italian Opera composers had too often left to the
Caprices of the Singers. ^(but on the other hand he carried these decorative features to extravagant excess) He was the better fitted to do
this as he had been an admirable singer himself.
He stands ~~alone~~ alone for its Musical quality -
But that does not lessen his credit - rather the reverse. By
the time he wrote it he was the most successful Opera composer

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in Europe. To change his fortune at the last was a courageous stroke, & to have achieved such a success in lines such were not according to his work is a thing that merits full and admiring recognition. He did write one or two things, not in the Opera line, after Dell. The popular ~~popular~~ 'Hobart mate' made its public appearance in 1841, and the Marse Schennelle in 1864 — and a ~~contralto~~ in honour of the Exhibition of 1867. They all have characteristic attractiveness & also characteristic elements. The opinions held of him by the great ones of the earth are curious & interesting. Mendelssohn stood up for him, so did Schumann — who hated Meyerbeer — Schubert was even influenced by him &

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called him a "rare genius". Bohling & the other
band would like to have bought all his music &
his followers with it. And indeed the famous painter
called his music "the music of a dishonest man". He
was typical Italian. Bursting with natural musical
ability and spontaneity, and quite incapable! The
great fault emerging a spontaneous lack of self-criticism.
It was not dishonest - merely strange & egotistical
combined with a careless kind of recklessness.
Of the Italian composers who belonged to the same
stratum as Rossini are ought probably to mention
Mercadante who was a little younger - born
~~1797~~ 1797. The name is little more than an echo

1874

1874

1874

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his nowadays and it is hard to realize that he was
actually a contemporary of Rossini. He got some of
his education at Naples and brought out his first Opera
~~the~~ opera "Vikings e costanze" there in 1819. His
most important serious Opera was Eliza e Claudio
which came out in Milan in 1822. He obtained
a great reputation throughout Europe, and ~~made~~ ^{made}
~~several~~ successful visits to Vienna, Madrid, Paris.
In the latter town he produced "I Borgatti" in 1836,
and another successful Opera "Il piramante" came
out in Milan in 1837. He was appointed Director of
the Conservatorio in Naples in 1840 - ~~but he~~ ^{lost his}
eye at the battle of Navarre, France which in 1862
and died in 1870.

Don't
1798

(47)

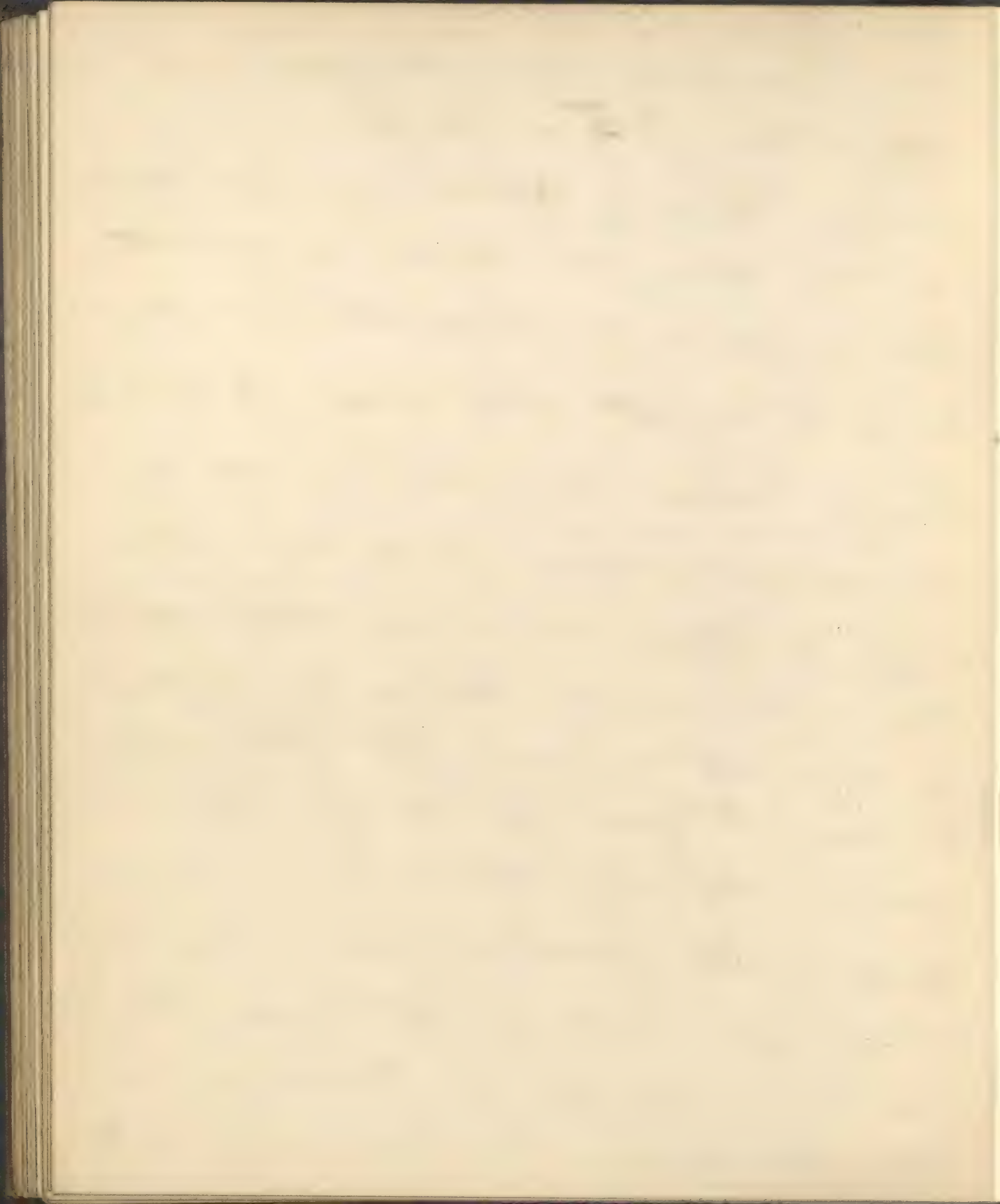
Far more familiar of course is the name of Donizetti
who was born the year after Mercadante - ~~1798~~ 1798,
at Bergamo. He studied at the Conservatorio of Naples.
His line was Rossinian with a difference; and he
was much beloved by the singers for whom he wrote
much that was very pleasant to sing. His first success
was Enrico di Borgogna, produced at Venice in 1818.

He produced very rapidly, and no wonder, for there
is uncommon little trouble in producing opera of the
National type of that day. He won a triumphant
success in Rome with Zoraida di Granata in 1819
and was carried in triumph & crowned at the Capitol
by the created people. The first Opera which gave
him European fame was Anna Bolena, first
performed at Milan in 1830, which came to London
and was very popular here, having such magnificent
singers to further its success as Pasta, Rubini and
Lablache.

Lyra

Epico d'Amore came out in Milan in 1832,
duca de Sannarum which is still performed, was
written for Naples in 1835. Favonta
Lucrezia Borgia in 1834 in Paris. Don Pasquale
in 1843 also in Paris. In all he wrote about
number of Operas - as he could write them very fast, and
they have the very least artistic value. He died in 1848.

Vincenzo Bellini belongs to the same order of
fashionable Opera composers; he was born at Catania
in Sicily in 1802; and he also went to Naples &
studied at the Conservatorio. His first Opera was produced
while he was still a pupil of that Institution, and
was heard by the famous Opera manager Barbaja, who
at once saw the useful gifts of the young composer &
afforded him the opportunity to produce an Opera at
the San Carlo. In this he wrote "Bianca e Fernando",
which was very successful. So Barbaja gave him
another commission. Then Bellini fell in with the



(47)

famous tenor Rubini, and the new Opera was
written in retirement in the country under his supervision.
The result "Il Pirata" with Rubini singing in it was
a positive prove. And it at once won round the
Opera houses of Europe... "La Stancia" followed
in 1828 in Milan; and Bellini became the adored
composer of the greatest ^{Italian} singers alive. We need
not follow his productions in detail. It is more than
enough to record his principal successes. The well-known
Norma at Milan
in 1831. "I Puritani" his last Opera 1835.
and he died ^{that same year} 1835.

We can't take this class of Opera very seriously. The
composer's standard was purely superficial. They made
no attempt at consistency of detail and were quite

to write pretty tunes with the baldest conventional
 dance accompaniment, which had no relevance whatever
 to the situations in the dramas. The whole thing was
 done without any serious concentration of mind, as
 a sort of pleasant entertainment for their fashionable
 patrons. The Opera stood or fell merely on the
 grounds of the tunes supplied to the singer ~~and~~ lent
~~effect~~ themselves to the skill of first-rate singers and
 the tunes were attractive. Their attitude of mind
 is inconceivable to us now. And the best that
 can be said of them was that they let down
 the Opera (as a branch of Art) so low that
 the reaction facilitated the ultimate victory of
 Wagner and the composers who took their
 art more seriously.



